

FRENCH COSTUMES

OF THE NEW MODE

BY JOEL FEDER



THE FAVORITE SLEEVES GOWN BY MARGARET LACROIX

Materials Used in the New Costumes—
Satin the High Style Fabric—Black is
Ultra Variety of Sleeves—Scarf Drap-
eries.

For years past broadcloths and kindred smoothly finished fabrics have been principally employed in the development of the cold weather street costumes designed by the leading French modistes, and as the present trend of fashion is so strongly toward clinging effects, such materials are certain to be more than ever popular. In the two and three-piece cloth costumes of the elaborate type, such as are used in America for the most ceremonious of afternoon occasions, as well as for morning concerts and the like, are seen all of the delicate shades of blue, the entire gamut of pale browns, an infinite variety of rose and crushed berry tints, in addition to greens and grays of many shades and the omnipresent black. Dark grays, greens and browns are to be seen principally in the exceedingly plain, but none the less smart, rough chevrons and serges, which are made up solely for morning and hard usage.

SATIN THE FABRIC OF THE MOMENT.

Because of its clinging qualities, satin is now the most important fabric of the moment, and so long as the directoire style remains in vogue, so long will the soft, supple silken material continue its supreme reign. It is used for almost every costume worn by Miladi Modish from the time when she is first visible to her household in the morning until she dismisses her maid for the night, for satin lends itself to the building of the pignoir quite as readily as to the afternoon reception costume or to the ball gown. Considered from the ultra fashionable viewpoint, it has no rival, while the practical-minded declare that its wearing qualities are beyond question.

IMPORTANCE OF BRIDGE FROCKS.

So strong a hold has bridge taken upon the set of women who go in for artistic dressing that the bridge gown has become of quite as much importance in the estimation of a woman of leisure as any that are to be worn within the range of masculine eyes. As this costume is to be used chiefly in the afternoon, but in an artificial-

ly lighted room, it must combine the practical with the ornamental by being quite sufficiently elaborate to do honor to the hostess and yet not too light of color or too garishly decorated to be worn while walking in the residential section of a large city. Some of the bridge princess frocks that are being developed in moiré gray, slate green and tobacco brown satin have trailing, tight-fitting skirts of nunlike simplicity and with no trimming save the cluster of tiny tufts running blazily upward from front to back. But their bodices, which are formed of satin bands, are worn over guimpes of gold or silver cloth, so that the portion of the costume that is most prominently in evidence at the card table is peculiarly effective.

STRIPED SILKS AND LACE.

The use of striped silks under transparent fabrics is not a novelty, but Parisian dressmakers have thought out a new manner of combining the two materials. They are employed together chiefly in the darker shades, the costumes being intended for semi-ceremonious occasions, such as luncheon and informal days at home, for while women are popularly supposed to dress perfectly that their keenest critics are other women. As at present used, the silks that are of black, striped with blue, rose, green or white, form the principal portion of the afternoon costume, which is invariably in one piece, although not necessarily short-waisted. Over it is draped a low-necked, elbow-sleeved bodice of black chiffon or silk lace, which is caught into the waist with an ornament girde, and thence extends in a straight, all-round tunic, terminating just above the knees. There is a net guimpe which matches the color of the silk stripe and emphasizes the shade seen dimly through the transparent veiling.

VARIOUS SLEEVE DRAPINGS.

One of the fads of the moment which is occasionally seen in the demitoutettes brought out from Paris is the difference in sleeve drapings on one costume. For instance, the bodice may

be of lace veiling, satin or silk, worn over a white net or lace guimpe and trimmed with embroidery bands. If there are bell sleeves, one may be allowed to droop loosely, be banded horizontally with rows of embroidery or satin and have a deep turnback cuff, which permits only the narrowest of white lines to show beneath it, and the other sleeve may be slightly drawn toward the shoulder, trimmed with vertical bands and show a deep turnback cuff of white lace. It is a continuation of the idea first introduced several years ago, when evening gowns had sleeves of widely varying design, one being a small puff, while the other was nothing more than a ribbon band.

BLACK AND AZURE.

Black with pale blue has ever been regarded as a stunning combination when artistically blended, and as the most forlorn of fashions when too much of the one or the other was used. The French, however, perfectly understand what are the exact color proportions. This season they are making up a vast number of pastel and palely tinted blue costumes, but in most instances they are placing scarcely any black about the bodices and a considerable quantity upon the skirts. On the satin demitoutettes of this type there is almost invariably a wide black satin or panne velvet band put plainly around the skirt's hem. Above this may be a black bordered tunic, vertical black lace bandings or applied borders of black and white embroidery.

GOLD AND SILVER MOUNTINGS.

Among the smartest of the gray gowns which, undeniably, are to be the leaders this season, are many of plain and satin striped pearl voile which are marvels of beauty, and yet so exceedingly plain that the casual observer wonders vaguely why they are so effective. The key of the design is to be found invariably in the trimming treatment of the bodice, which shows in one way or another that the outside material is built over a cloth of gold or silver lining, the glint of which is reflected seemingly in the tinsel of the bodice embroidery bandings or the ornamentation of its guimpe. These gowns also show the hint of azure which Paris seems to favor so strongly this season, for whenever a line of black does not appear somewhere on the collar and bodice there is certain to be one of pale blue, often supplemented with a breast knot or a girde of the same hue.

SCARF-DRAPE SKIRTS.

Skirts are scarf-draped in so many different ways that the novel varia-

tions upon one fundamental idea, so simple as a long strand of satin, silk or lace, are positively amazing. One of the most attractive methods of draping a soft silk sash is to start it from just below the waistline on the left side, securing it in position with an enormously large and ornamental chon, from which depends an end finished with deep fringe or a long tassel. The other piece crosses the front of the skirt slantingly to the opposite side, where another chon and end are formed. Or the scarf may be brought from the left side down almost to the hem of the skirt's center, where, having been folded backward to form a point, it runs upward to the opposite side of the waistline and thus encircles the back of the wearer. A simpler method of arrangement is to swath the sash about the hips and partially over the raised waistline, then draw it high at the back and knot it into a single long loop at one end. Such sashes, be it understood, are invariably of full-width materials, for the original ribbon form of it is rarely seen save on quite young girls.

BRETELLE TRIMMED CORSAJES.

Bretelle trimmings continue to be extremely popular, and are seen on a large number of the ultra smart French bodices. In some instances the bretelles are composed wholly of folds which, starting from the waist line, but concealing only the sides of the figure, extend widely over the shoulders, and for some distance over the sleeves. The Japanese arm-size idea is still seen on the arrangement of those bretelles which, being of the material of the gown, are made to form the entire short sleeve, the narrow space or V at the back and front of the bodice being filled in with the deep guimpe of net or lace whose supplementary sleeves often extend well over the hand. A type of bretelle which ultimately becomes a sash is one which, being so draped over the shoulders as to leave the tops of the sleeves and the under arms forms of the bodice exposed, is attached to a draped girde that at the back holds in place the two long sash ends of the accessory.

TWO TYPES OF EVENING GOWNS.

Nine out of ten of the dressmakers who have recently returned from Paris report that evening gowns may practically be divided into two distinct types—the exceedingly simple and the unusually elaborate. The simple models are naturally on Greek lines, and include the clinging princess gowns of satin or velvet, which are actually raised girde trailing skirts attached to bodices of finest lace or embroi-

ered net. Sometimes the skirts are absolutely plain and show only the merest suggestion of a tunic or drapery about the hips, while others are elaborately hand-embroidered in raised effects done with heavy silk or chenille or applied with artificial silk or velvet flowers so flattened against the fabric as to appear to have been woven into it. The other type of evening gown is a gorgeous affair of brocade showing gold and silver threads of embroidered panne velvet and satin, or of gold, silver or jet pailletted gauze, made up over cloth of gold or silver.

THE GREEK INFLUENCE.

The influence of the Greek idea upon evening gowns is especially marked in the case of many of those copied from or similar to the celebrated creations of Margaine La Croix. A bridge frock of emerald green satin, for instance, has a gold fringed front pointed tunic with sash back and a gold tulle bodice embroidered with gold motifs that is cut in one with the sleeves, which are gold laced at the inner side. Another gown, which is the acme of simplicity as well as of modesty, has a tunic bordered with embroidered silver bands and slash-



THE MODE—DRESSING SASH

ed sleeves caught together with antique silver buttons. The most extreme gown, and also the simplest, is a blue Otodam princess gown exhibiting with blue embroidery, which has its split left side caught together at intervals, but then it is worn over an entire underdress of satin veiled with silver pailletted blue gauze.

PLAIN AND BROCADED EFFECTS.

In lieu of the border materials which enjoyed such a vogue a year ago, many of the leading dressmakers are using plain silk and brocades together. Here again the almost universal scarf idea is brought into use, but rather differently and happily the combination offers suggestions toward the furnishing of the dinner costumes made last winter. The gowns most adaptable to such touching up are those of lace or chiffon made in two pieces, as such transparencies rarely carry heavy trimmings or any that may not be removed without leaving obvious traces of their absence. The waist of a white chiffon gown, for instance, may be draped after the Greek manner with rose figured white brocade, the sleeves made tight-fitting and cut off above the elbow, and about the hips may be draped a brocade tunic which, extending almost to the knees in front, is slightly caught up at the back into box pleats and then allowed to fall over the train of the skirt in two ends.

PAINTED CHIFFON SCARFS.
 Much the same treatment may be carried out with the aid of the painted chiffon scarfs, of which it would be difficult to conceive anything more exquisitely dainty. Two of these will be quite sufficient to utterly change the effect on an all but passe evening gown, provided that there be an absence of elaborate trimmings, as one may be used for the bodice and sleeves and another for the skirt draping. Not all the gauze scarfs are florally embroidered. Some of them have gold and silver butterflies scattered over the weave and others show small sections of peacock feathers.

COATED TEA GOWNS.
 Tea gowns which are also worn informally for dinner gowns, just as

YOU MAY HAVE NOTICED.
 That your face gets red, you have a fullness in the chest, breath comes short and quick and feel a sinking sensation, when you walk fast, go up stairs, are excited or frightened. This is the first stage of heart disease, and must have immediate attention. Don't delay. Then Dr. Miles' New Heart Cure, which will strengthen the nerves of the heart and restore it to health. Money back if first bottle fails to benefit.

FRANCE WILL TAKE
NEW RUSSIAN LOAN
 PARIS, Sept. 16.—It was asserted in prominent quarters here today that arrangements are being completed for the flotation of a new Russian loan on the French market. The primary object of this transaction is to take up about \$100,000,000 of about 5 per cent treasury notes due in the spring. These will be retired with the 4 1/2 per cent treasury notes. The arrangement involves a new loan of 400,000,000 francs.

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